

THE CREATION OF FLAT-PATTERN GARMENT SAMPLES TO SERVE AS
VISUAL AIDS FOR DEMONSTRATIVE PURPOSES

A CREATIVE PROJECT

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BY

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TABLE OF CONTENTS

Chapter One – Introduction	1
Introduction.....	1
Background and Objectives.....	3
Rationale.....	4
Definition of Terms.....	5
List of Sample Garments.....	7
Summary.....	9
Chapter Two – Review of Literature	10
Chapter Three – Methods	15
Chapter Four – Results	19
Photographic Evidence.....	20
Chapter Five – Discussion	38
Chapter Six – Conclusions and Recommendations	40
Conclusions.....	40
References	42

CHAPTER ONE

INTRODUCTION

Statement of Creative Project

Introduction

The purpose of this creative project is to create visual sample garments which will work as visual examples of a preexisting university level approved flat pattern method curriculum. The flat pattern method uses twelve basic pattern slopers that are manipulated by the patternmaker to achieve a desired style or design. Beginning Spring 2009, at Ball State University, there were not any sewn visual, three-dimensional representations of the garments available as additional learning tools in the FCSFA 300, Flat Pattern Methods course. Through personal experience instructing the course, it has become obvious, through personal discovery, both oral instructions coupled with the use of visual aids is beneficial

to the students' learning outcomes. A learning outcome is the either positive or negative result of an individual's experience when being introduced to new material (Davis, 1993). In this case, a positive learning outcome would be for the student to be introduced to a particular style and gaining the skill to create a pattern that will achieve that same style by using the flat-pattern method.

The creation of these tools can enhance the learning experience of the students. If beginning patternmaking students were introduced to sewn, three-dimensional representations of the garments they manipulate on fourth-scale patterns, it would forge a greater connection that is essential in mastering any new skill set. In the book *Tool for Teaching*, learning styles are defined as individual's characteristic and preferred ways of gathering, interpreting, organizing, and thinking about information (Davis, 1993). In order to have successful learning outcomes, instructors must provide a concrete experience for different individuals in the classroom setting (Kolb, 1984).

Background and Objectives

The department of Family and Consumer Sciences Curriculum Committee and Fashion Program Representatives has an approved curriculum that describes the course requirements for FCSFA 300, Flat Pattern course. This course is required for both Apparel Design and Fashion Merchandising students and is offered in Fall and Spring semesters. During the execution of this creative project, I will use the established curriculum from the course described earlier as a guide to prepare garment samples.

Vinyl will replace a traditional fabric typically used for garment samples. Vinyl fabric is a light-weight, thermoplastic that is transparent so that the student may observe both the inside and outside of the sample. It will also make sturdy, inexpensive visual, three-dimensional representations of selected garment styles to gain visual cues (e.g., fit). A total of thirty-four samples will be constructed, and will come from a curriculum-approved text, *Pattern Making by the Flat Pattern Method, Eighth Edition* written by Norma Hollen and Carolyn J. Kundel.

Rationale

The instructor and the students would both gain from the completion of this creative project; the instructor will be able to use the garment samples as a visual learning tool to demonstrate the pattern that is being manipulated, and the student will have visual reinforcement of the samples. This type of visual aid would give the students an alternative explanation of the pattern. This would add to the instructor's teaching effectiveness by connecting the information to the students. The student will be visually engaged, thus, enhancing their ability to mentally connect the manipulations being taught by the instructor in patternmaking with the real three-dimensional sample garments.

Definition of Terms

Armhole – the connection between the sleeve and the bodice (Hollen & Kundel, 1999).

Basic Pattern - a simple well-fitting pattern that has enough ease to allow movement (Hollen & Kundel, 1999).

Bodice - a garment that covers the torso of the body; consists of two main pieces, the front and back (Hollen & Kundel, 1999).

Bust-fitting Dart – triangular shaped fold originating in the side seam that allows for shape in the bust of a garment (Hollen & Kundel, 1999).

Concave Curve – an inward curve (Hollen & Kundel, 1999).

Convex Curve – an outward curve (Hollen & Kundel, 1999).

Dart – a triangular shaped fold in the garment that allows the fabric to curve the body (Hollen & Kundel, 1999).

Decorative Dart – a triangular shaped fold in the fabric that only adds aesthetic value (Hollen & Kundel, 1999).

Fitting Dart - a triangular shaped fold in the fabric that adds both decoration and increases the fit of the garment (Hollen & Kundel, 1999).

Flat-pattern Method - pattern making method which uses five basic snug-fitting pattern pieces that are manipulated in order to achieve a desired style (Hollen & Kundel, 1999).

Godet – A triangular shaped insertion in to the hemline of a skirt (Hollen & Kundel, 1999).

Kolb's Learning Cycle - is an information-processing model, in which, it is postulated that there are four main stages that individuals learn (Kolb, 1984).

Learning Outcomes - either positive or negative result of an individual's experience when being introduced to new material (Davis, 1993).

Learning Styles - a person's favored way of best gathering, recognizing, and cognition of external stimuli (Davis, 1993).

Pivot Method – a flat-pattern method technique that utilizes a master sloper that is pivoted at the apex and traced clockwise in various ways to achieve a desired style (Hollen & Kundel, 1999).

Seam Allowance- a 5/8" extension added to a completed sloper that allows for the garment to be sewn together (Hollen & Kundel, 1999).

Skirt – a garment that covers the lower portion of the body, starting at the waist downward; consists of two main pieces, the front and back (Hollen & Kundel, 1999).

Slash Method – a flat-pattern method technique in which the sloper is manipulated by slashing and spreading to achieve a desired style (Hollen & Kundel, 1999).

Sleeve- a portion of a garment that is adjoined to the bodice at the armhole that covers the arm; consisting of one piece (Hollen & Kundel, 1999).

Sloper – a copy of the basic pattern with dart areas and seam allowances cut away (Hollen & Kundel, 1999).

Waist-fitting Dart – triangular shaped fold originating from the waistline that allows for shape in the waist of a garment (Hollen & Kundel, 1999).

Yoke - a shaped piece in a garment, fitted about or below the neck and shoulders or about the hips, from which the rest of the garment hangs (Hollen & Kundel, 1999).

List of Garment Samples (Hollen & Kundel, 1999)

Bodices

1. Moving the bust-fitting dart: Pivot/Slash Method
2. Dividing darts: Pivot/Slash Method
3. Splitting the waist-fitting dart
4. The French dart: Pivot and Slash Method
5. Princess seam: Shoulder
6. Princess seam: Armhole
7. Princess seam: Neckline
8. Princess seam: Back Bodice

Neckline

1. Lowered neckline: Scoop and V-Neck
2. Cowl neckline

Facings

1. Center neckline front facing
2. Sleeveless armhole facing
3. Lowered neckline/armhole facing

Collars

1. Full-roll collar
2. Partial-roll collar
3. Flat collar
4. Chinese stand collar
5. Stand/ convertible collar combination

6. Shawl collar
7. Notched collar
8. Peter Pan collar

Sleeves

1. Basic sleeve
2. Moving elbow dart: Cap line
3. Moving elbow dart: Wrist line
4. Designing with ease and gathers: Mutton Sleeve
5. Designing with ease and gathers: Puff Sleeve
6. Basic cuff
7. Kimono sleeve

Skirts

1. Flared skirt
2. Hip Yokes
3. Godets
4. Circle skirt

Dresses

1. Sundress
2. Princess

Summary

This creative project will focus on the creation of half scale flat pattern slopers that will serve as visual aids for instructional purposes. The following chapters will include: Chapter 2) A Review of Literature and Rationale, Chapter 3) Methodology and Procedures, Chapter 4) Results, Chapter 5) Discussion, and Chapter 6) Conclusions and Recommendations.

CHAPTER TWO

Review of Literature

This chapter is a review the literature that reinforces the purpose of this creative project. It supports the creation of half-scale sample garments that will work as visual examples for instructional purposes surrounding this topic.

Different individuals have varying learning styles, which can cause difficulty for both the student and the instructor when new classroom material is being introduced to a class for the first time. Creating visual examples of sample garments from patterns taught in the classroom will provide additional information meant to improve the learning experience for the student and assist the instructor.

Pattern making using the flat-pattern method is one of the most common and most cost effective ways to produce garments in the United States fashion industry (Hollen & Kundel, 1999). This method uses twelve basic form-fitting pattern pieces that are manipulated to design varying styles. The two methods that are used in flat-pattern design are the slash/spread and the pivot methods (Hollen & Kundel, 1999). In addition to hand- drafted patterns, the use of computer aided design software to produce patterns is also common and widely used in the fashion industry (Hollen & Kundel, 1999). Flat-pattern methodology is an Apparel Design and Fashion Merchandising course offered at Ball State University, in which, students enroll with a variety of learning styles.

Learning styles refer to the way that individuals each have preferred ways of assembling, deciphering, arranging, and cognition concerning new information (Davis, 1993). It is important for an instructor that is introducing new material and techniques, such as pattern making, to present it to the students in the most effective way for them to understand. This can be achieved by offering several

explanations that engages both visual and demonstrative learners. Students need to understand the final outcomes of the patterns, and not solely mimic the instructor or copy from the text (Davis, 1993).

Education researcher, David A. Kolb created a learning cycle model made up of four distinct phases of learning and details them in the book *Experimental Learning: Experience as the source of learning and development*. The phases Kolb postulated are as follows: Concrete experience, reflective observation, abstract conceptualization, and finally active experimentation (Kolb, 1984). It is important for the student to progress through the phases successfully to acquire a new skill.

In the first phase, Kolb describes concrete experience as the basis for all cognitive learning, and can be achieved by exposure to the new skill set through both oral and visual cues (Kolb, 1984). Davis echoes this by stating that the first phase of learning can be enriched through the experience of demonstration, films, lab work, and observation (Davis, 1993). Individuals learning new

information require visual stimulation in order to gain knowledge, thus, creating a positive learning outcome (Kolb, 1984).

The garment samples offer an alternative perspective that provides insight into the results of particular flat-pattern design manipulations. This provides basis for the sample garments and the focus of this creative project. In order for beginning flat-pattern students to grasp the concepts and the style design manipulations that are being taught it is essential to offer several perspectives of the final garment that is being made.

The scope of the course does not emphasize the construction of such patterns, but solely the creation of the patterns. The half-scale garment samples will offer concrete experience of the final garment, thus, offering additional information about the material being introduced by the instructor. Kolb emphasizes the importance of moving through all four cycle successfully in order to truly learn a new skill (Kolb, 1984). The garment samples will allow the students to connect with the material and providing the criteria for phase one of

Kolb's learning model. The ladder three cycles then can be addressed after the successful completion of the first phase, concrete experience. The remaining three phases are as follows: *reflective observation*, *abstract conceptualization*, and *active experimentation* (Kolb, 1984).

CHAPTER THREE

Methods

This chapter focuses on the methods and procedures that were used in the execution of this creative project. Their purpose was to achieve the primary goal of the creation of half-scale garment samples that will serve as a visual aid for instructional purposes.

To begin the project, the approved curriculum was examined and coupled with the personal experience of instructing the course and the list of thirty-four sample garments were selected. This list of garment manipulations reflects the basic pattern-making manipulations that are addressed in a beginning flat-pattern method design course at the university level. Once the list was compiled, the

specific methodology to be used to manipulate each sample had been decided to be constructed using the slash method of flat-pattern making. By carefully following the methods described in *Pattern Making by the Flat-Pattern Method*, each of the patterns were made from paper and half-scale slopers.

The material that was used was a transparent medium weight vinyl purchased through a local source. The vinyl, a thermoplastic material, was selected for its durability and its transparency. These material characteristics will aid the education process by allowing students to not only demonstrate the style yielded from the particular pattern manipulation, but also observe the construction lines and the relationship of the individual designs to the body. Each of the thirty-four sample half-scale patterns were laid out onto the 65" wide vinyl, and secured into place using transparent tape. The garment sample patterns were carefully cut out utilizing the accuracy of an X-acto No. 1 blade and stylus.

Before construction on the garments could begin, it was essential to transfer any of the sewing cues, such as notches, from the pattern on the vinyl.

The vinyl allowed for a fine-tip permanent marker to be used for this process. The marked patterns were then ready to be sewn together from each manipulation chosen.

The sewing process was tedious and required the highest accuracy in the completion of all thirty-four different garment samples. The samples were sewn using green thread. This color opposition to the transparency of the material helped to highlight the seams and unique construction techniques that were assigned to the different sample garments. The stitch length of three was used because of its appropriate length for vinyl. Hand stitching was also incorporated into several designs that required delicate stitching and/or help to reinforce a particular design.

Once completed, the half-scale garment samples were then photographed on a half-scale dress form for two purposes; documentation of the creative project and to use in the classroom as an additional educational aid. (See Chapter Four for photographs.) Both the sample garments and the photographs

reinforce the second phase of Kolb's learning cycle, *reflective observation*. This stage is distinct because it allows for visual observation through several perspectives (Davis, 1993). The exposure to the completed style through the observation of the sample garments provides another perspective by which students can gain more visual information, thus, enhancing the learning experience.

The processes described above reveals the methodology of this creative project and its achievement of the primary goal, to create sample garments by the flat-pattern method to assist in classroom instruction.

CHAPTER FOUR

Results

This creative project is being executed to address the need for visual learning tools inside the classroom, specifically to fashion design through the flat-pattern method. In this chapter, a brief description of the outcomes and the photos taken of the sample garments are included.

As of Spring semester 2009, Ball State University needed sample garments that help illustrate the final construction of the clothing patterns that are introduced in the FCSMR 300 Flat-pattern methods course.

A total of thirty-four vinyl half-scale samples were constructed and photographed that can be used for instructional purposes. The garments were

segmented into seven categories that were style and/or body specific. These categories correspond with both the university's approved curriculum and the text recommended for the course. The categories are as follows: Bodices, necklines, facings, collars, sleeves, skirts, and dresses.

Bodices



Moving the Bust-Fitting Dart



Dividing Darts



Splitting the Waist-Fitting Dart



The French Dart



The Princess Seam: Shoulder



The Princess Seam: Armhole



The Princess Seam: Neckline



The Princess Seam: Back Bodice

Necklines



Scoop Neckline



V-Neck Neckline



Cowl Neckline

Facings



Center neckline front facing



Sleeveless armhole facing



Lowered neckline/armhole facing

Collars



Full-roll collar



Partial-roll collar



Flat collar



Chinese stand collar



Stand/ convertible collar combination



Shawl collar



Notched collar



Peter Pan collar

Sleeves



Basic sleeve



Moving elbow dart: Cap line



Moving elbow dart: Wrist line



Designing with ease and gathers: Mutton Sleeve



Designing with ease and gathers: Puff Sleeve



Basic cuff



Kimono sleeve

Skirts



Flared skirt



Hip Yokes



Godets



Circle skirt

Dresses



Sundress



Princess Seam Dress

CHAPTER FIVE

Discussion

This chapter of the creative project overviews the project itself and addresses the original problem that was explained in previous chapters of this project. The need for visual representation of the patterns being introduced in the flat-pattern course at Ball State University was obvious after personal instruction of the course. This creative project was executed with the primary goal of creating these sample garments for instructional purposes.

In the text, *Tool for Teaching*, Davis describes a learning cycle that was originally postulated by well known learning expert, David A. Kolb, in the book *Experimental Learning: Experience as the source of learning and development*. In his learning cycle model, Kolb states that individuals learn in four phases.

Through the success of this creative project, students that are being introduced to this material coupled with the sample garments will be exposed to a more enriched phase one by offering them concrete experience when being introduced to flat-pattern making skills (Kolb, 1984). This creative project achieves the requirements set by the text and is an effective new tool for students.

The body of knowledge that surrounds the creative project will be enhanced by its successful completion. In addition to the existing methods of instruction, this creative project will provide an effective learning tool for future instructors to utilize. This is an important aspect, because the student's and instructor's classroom experience will be more successful, and lead to the incorporation of a new skill set by the student.

CHAPTER SIX

Conclusions and Recommendations

The final chapter of this creative project overviews the primary goal of the project and discusses the conclusions and recommendations gathered from the execution of the project. The purpose of this creative project is to create half-scale sample garments that will serve as visual examples of a preexisting university level approved flat-pattern method curriculum.

Conclusions

After the execution of the project, and reflecting on its content and methodology, there are a couple of recommendations to be made to form an accurate conclusion. The sample garments that were created will be an effective tool in enhancing the learning experience and creating positive learning

outcomes by offering concrete experience in the flat-pattern methods course at Ball State University. Concrete experience is the first of four phases of learning found in Kolb's learning cycle model (Kolb, 1984).

Recommendations

After the project's completion, it is also important to review and offer possible recommendations about the subject matter. It would be beneficial to the body of knowledge included in the project to conduct research of the garment samples pertaining to their effectiveness in producing positive learning outcomes. An additional recommendation would be expanding the collection of garment samples to contain more styles for women and men.

REFERENCES

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